

(Mobile ebook) Every Force Evolves a Form: Twenty Essays

Every Force Evolves a Form: Twenty Essays

Guy Davenport

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Guy Davenport : Every Force Evolves a Form: Twenty Essays before purchasing it in order to gage whether or not it would be worth my time, and all praised Every Force Evolves a Form: Twenty Essays:

3 of 3 people found the following review helpful. Another Davenport masterpieceBy James CookDavenport once again brings his particular brand of genius to bear on a variety of literatures. One of the great things about G.D.'s essays is the fact that, even when he's writing about an artist one is not necessarily fond of, e.e. cummings in my case, the essay is still riveting because he manages to tie together a wealth of disparate ideas into a unified whole. Thus, while reading the essay on cummings, I learned something about Apollinaire that I didn't know before. And you better have a pen handy, because when reading his essays you're going to be compelled in several different directions to check out unknown authors and artists, or to take a fresh look at already familiar ones. An excellent book, though I haven't yet read something by Davenport I haven't liked.2 of 2 people found the following review helpful. Five StarsBy JimA bit more readable for the non-scholarly crowd than Geography, though not any lesser for that reason.

Book by Davenport, Guy

From Publishers WeeklyDavenport boldly speculates that W. H. Auden chose to live in New York "to insure that he was among humanity at its worst in this century." He compares the essayist Montaigne to a modern tourist; he praises E. E. Cummings as a transcendental satyr and the purest American poet since Emily Dickinson. This collection of 20 essays by the author of *The Geography of the Imagination* is a pleasure to read. Whether he is teaching us how to enter

Henri Rousseau's imaginary worlds or grappling with Noah Webster ("patriot, cultural hero . . . crank"), Davenport approaches each subject from many different angles, peering in, around and through it. His concerns range from the impact of Shaker handicrafts on modern design to how the automobile and real estate interests have obliterated the city as community. He is original even when he is scanning familiar texts by Joyce, Beckett, Nabokov and Pound.

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The title is of Shaker origin. Its sense in these 20 essays is that social and cultural force takes its most expressive form in works of art. And because works of art have become too dense and complex, the critic must collaborate with scholar and artist, become in effect a "subcreator" who helps us to interpret, understand, and appreciate. Davenport doesn't write for lazy readers. But those willing to share his bold, imaginative forays into literature and art, history, anthropology, architecture, and popular culture will find him engaging and enlightening. Whether salvaging work too often neglected (poetry by Charles Olson and Louis Zukofsky), spearing reputations (Noah Webster and the New York of Books), or risking extraordinary comparisons (O. Henry and Conrad), Davenport is always an ideal "subcreator." Arthur Waldhorn, English Dept., City Coll., CUNY

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